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ABSTRACT

The "Ripples" series of educational television programs for children from 5 to 7 years old is described in this guide. The programs present basic ideas about man in relation to himself and his environment, leading the child into many subject areas and stimulating curiosity about himself and the wider world. The information presented in this guide is planned to help teachers use 36 different "Ripples" programs effectively and includes program description, basic emphasis, and suggestions for further activities for each program. When specific preparations are desirable, these are also mentioned. The "Ripples" television approach is different in that it departs from traditional subject matter and emphasizes the importance of the teacher role in later discussion and activities. The programs are planned to reinforce each other by approaching the same ideas from different points of view. For example, the idea that children can cope with new situations is dealt with in several ways in these programs: "Everybody's Different, All by Myself, How Do you Know?, Overnight at the Hospital, and Lost". (NH)

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Guide for RIPPLES

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Introduction

What is RIPPLES?

RIPPLES is a series of programs which departs from traditional subject matter lessons and takes a new approach to the education of five to seven-year-old children through television. It emphasizes important ideas and places special responsibilities on classroom teachers.

Through the RIPPLES experience, children can begin to understand basic ideas about man in relation to himself and his environment. Some basic ideas concern the child living in the complex world of the 1970's. Contemporary life is explored in programs like MILLIONS OF PIES and 55 TO GET READY where automation and specialization are the basic ideas, and in OUT TO THE MOON and GOING HOME TO EARTH which concern man coping with his expanding world.

Other RIPPLES ideas help children understand themselves as human beings growing up at any time in any place. GOING TO THE HOSPITAL dramatizes a child's ability to meet and cope with sudden changes in his life. The importance of making things happen on one's own is basic to the programs ALL BY MYSELF and HOW DID I GET TO BE ME? And FRIENDS recognizes that good and bad feelings exist in friendships, but underscores the value of friendly relationships.

Basic ideas in the series are directed towards helping children build human values, extend knowledge, increase aesthetic sensitivity and understand the changing nature of the real world. For example, DAD AND I emphasizes the value of a warm relationship between an adult and child, CARING FOR THE WORLD challenges children to value and care for the living earth, and YOU'RE IT! and I FOUND IT develop sensitivity in youngsters toward conventional and nonconventional aesthetic forms.

Relationships Are Central

Ripples leads children into many subject areas and involves them in a rich web of concepts and facts about life in cities, suburbs, farms, factories, mountains, schools and even outer space. Yet, throughout this variety runs a crucial educational thrust—an emphasis on relationships in the world. Relationships are explored among people, between people and their physical environment, and among elements in the physical world.

The designers of RIPPLES believe that a child who is taught to understand relationships in the world of people and things around him will be the curious youngster who continues to inquire all his life, who questions until he finds his answer, who stretches his mind because he knows there is more to know. A child who learns to seek relationships builds his house of knowledge in a geometric progression of understanding based on interrelationships of facts and ideas. He is able to apply what he learns because he relates learning to his life, and he reaches far beyond the point in school where adults take him.

For example, relationships between children and trained scientists are revealed in HOW DO YOU KNOW? Here children discover that they learn like scientists. They absorb information about the world through their own and other people's experiences, rely on that knowledge to predict future events, and use prior experiences to solve problems.

Programs Reinforce Each Other

To help children understand basic ideas and relationships, RIPPLES programs reinforce each other by approaching the same ideas from several different points of view. For example, the idea that children can cope with challenging problems is dealt with in various ways in the programs EVERYBODY'S DIFFERENT, ALL BY MYSELF, HOW DO YOU KNOW?, OVERNIGHT AT THE HOSPITAL, HOW DID I GET TO BE ME? and LOST.

Your Role in RIPPLES

RIPPLES programs are designed for use with follow-up activities. Although most of the programs can transmit basic ideas during the viewing experience, you will be able to help each child realize the full learning potential of each program only through your post-viewing efforts. You will better appreciate your critical role as you familiarize yourself with the basic ideas of RIPPLES.

Each child will bring something original to a RIPPLES program and will extract his own personal understandings from it. What

is strange to one child may be familiar to another, depending on each child's life experience. You may find that the best way to use any program is to enjoy it with the children, to observe their reactions during viewing, and to pick up cues for later activities directly from the expressed needs of the children—from their confusions as well as their curiosity.

Information in this guide will help you use each program effectively. For each program, the guide offers the following:

. . . the "Program Description" section gives a capsule description of content.

. . . the "Basic Idea(s)" section identifies the emphasis of the program.

. . . the "Suggestions for Further Activities" section helps the teacher insure the program's effectiveness.

When specific preparations are desirable, these are mentioned in a section called "Preparatory Suggestions."

Suggestions offered in the guide are just that—suggestions. Often you will find them appropriate for a particular classroom. Often you will want to percolate your own original ideas for creative activities based on special needs and interests of your children. Maturity of children within a group and the breadth and style of their life experiences will influence the degree to which these suggestions prove useful.

For effective use of RIPPLES it is crucial that you seat children close to the television set.

RIPPLES Is Designed To Help Teachers Teach

Teachers will find it easy to use RIPPLES because it relates closely to how young children learn.

Because children learn through firsthand contact, RIPPLES brings much of the real world into the classroom.

Because children sense honesty and dishonesty, RIPPLES deals with emotions such as fear and anxiety in a direct and honest manner.

Because five-to-seven-year-olds need adult help to distinguish fact from fantasy, RIPPLES avoids magic and is reality-based.

Because children learn through reinforcement, RIPPLES revisits basic ideas in a variety of ways.

Because good concept development relies on strong foundations, RIPPLES stresses accuracy.

Because children look to adults as models, RIPPLES presents adults as real people, never as studio phonies or foils.

Because RIPPLES respects children, the programs treat children as human beings with intelligence, feelings, humor and sensitivity.

RIPPLES offers breadth and depth in foundation ideas for five-to-seven-year-olds. Like a pebble dropped into still water that sets the water gently swirling, so each basic idea in RIPPLES can set a child's thoughts and feelings in motion, spark his curiosity and interest in himself and his wider world, and guide him gently towards some useful understanding that has meaning and value to him as a young person in the world of the 1970's.

All By Myself

Program Description

Susie wants to bake a birthday cake for her four-week-old puppies—all by herself. With her mother standing by as assistant chef, Susie measures, mixes, sifts, squeezes and spills ingredients into the bowl and onto the counter with all the built-in intensity and joy of an eager five-year-old. Susie's face, as she admires her elegant pastry, proves that it's worth learning to do things—all by oneself.

Basic Ideas

Active learning occurs through trial and error when a child is encouraged to do something he wants to do—all by himself. The role of a friendly adult in this situation is to guide and support without criticizing or interfering with a child's growing confidence that he can learn to do things on his own.

Suggestions for Further Activities

1. "What is something that you would like to learn to do all by yourself?" is a good question with which to begin. From children's ideas may come a plan for in-school activities involving trial, error and risk of failure. Cooking projects, building projects, and learning new physical skills are three promising areas for do-it-yourself planning.
2. You can further discussion with these questions:
   a. How can a grownup help you when you want to learn something all by yourself?
   b. Can a grownup help you by doing something **for** you?
   c. How did Susie's mother help her learn to bake a cake? How did Susie use her mother to find out what to do?
   d. What happened when Susie broke the egg on the table? When she spilled the vanilla? When she flipped the milktop into the bowl? Did her mother get mad at her? Should her mother get mad at her for doing those things? How would she feel about baking the cake if her mother got mad?
   e. Are you afraid to try new things sometimes because they are hard and you might make mistakes? Are mistakes good for anything? How do you feel when you make a mistake and then try again and don't make a mistake?
   f. How do you feel when you learn to do something all by yourself? Can you think of something you have learned to do on your own?

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Animals Need You

Program Description

What do you do if you run the zoo and your elephant gets sick? What will you feed the tiger in your zoo who would kill a deer for his dinner if he lived in the forest? What sort of home must you find to make a hippopotamus comfortable? Who should raise the baby tiger when its own mother cannot care for it? These and other questions about man's care of animals are explored on an unusual visit to the National Zoological Park in Washington, D.C.

Basic Ideas

Man often makes other animals completely dependent by placing them under his control. With this control comes responsibility for the well-being of the animal he keeps.

Preparatory Suggestions

1. Plan a trip to a zoo, a working farm, a pet shop or some other place where animals in captivity must be kept healthy through the thoughtful planning and diligent care of the people who take responsibility for them. If possible, ask authorities in charge to plan time to discuss animal health and care with the children.
2. Gather books about wild and domestic animal care.

Suggestions for Further Activities

1. In terms of a comfortable living environment, proper food, medical care and provisions for family life, what additional ideas do children have about care of wild animals? Ideas might spring from local zoos, television programs, films or books.
2. Relate the **basic ideas** to the responsibility that people have for pets.
   a. Discuss what people must know in order to care for animals. Do the children have pets in their families? Who in the family is responsible? How do they plan for the pet's physical environment, food and medical care? Have any of their female pets had babies? Dogs? Cats? Gerbils? Fish? Guinea pigs? Has a pet ever died through accident or illness? Do pets need love? Do some pets need more love than others?
   b. Plan days for having the children bring one or two pets to school (a good way to involve parents in RIPPLES). The owner should be prepared to talk about caring for the pet—what kind of home does he need, what kind of food, how is he kept healthy?
   c. Classroom pets: Relate the **basic ideas** to care of whatever classroom pets exist, or plan a group project to buy and thoughtfully care for a class pet.
3. Have children draw and display pictures of animals in the kind of homes they need and like, either a natural-environment or a man-made home. Have them cut out and bring pictures illustrating the same idea.
4. Take a trip to a zoo, farm or pet shop during which children question the person responsible for the animals. As a result of the program and further activities, they will know how to uncover the problems that must be solved by the person in charge of an animal's health and welfare.

Body Talk

Program Description

Fingers, hands, feet, faces and bodies "talk" about how a person feels. Norma Canner and a group of children explore body talk for "I'm afraid," "I'm glad you're here," "I'm very angry," "I'm tired," "I'm excited and happy," and other feelings which children in the classroom can figure out. They play the "Trust" game in which children can participate. Norma also invites children in the classroom to join her in other movement exploration.

Basic Ideas

It is possible to communicate and to show feeling through bodily movement alone. One can become more sensitive to one's own and to other people's feelings through non-verbal expression, through BODY TALK.

Preparatory Suggestions

Encourage children to participate in the BODY TALK activities **during** the program. Seat them near the TV set and near each other to encourage participation.

Suggestions for Further Activities

1. Have children play the "Trust" game in pairs, as in the program.
2. BODY TALK ideas for further exploration:
   a. Let children take turns showing how they feel by using only faces. Have others guess.
   b. Do the same with movements that communicate the following: in a hurry, don't want to go, afraid, meeting your best friend, meeting a new boy or girl for the first time.
3. Have children find pictures which express ideas or feelings. Have them dictate or write a word or phrase to describe the feelings.
4. Let them illustrate with BODY TALK how to ask someone to play.
5. Discuss how people show without words that they like you.
6. Have children compare opposites:
   a. Grabbing and reaching for (asking).
   b. Stroking and slapping.
   c. Hopping and slouching.
   d. Frowning and smiling.
   e. Holding and throwing.
   f. Leaning softly or resisting stiffly.

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Caring for the World

Program Description

The earth is covered with living things — with plants and animals and people who share in the balance of nature. But man has upset the balance by using land and trees without replacing them, and by building factories and engines which pollute the air and water. People are beginning now to take care of this planet and its plants, animals and people. If **everybody** begins caring for the earth it will be possible for this planet's natural balances to be maintained.

Basic Ideas

Our planet earth is shared by all living things. Man must help to restore and maintain the balance of nature so all may live in beauty and health.

Suggestions for Further Activities

1. Work out a simple plan with your children to share responsibilities for improving the classroom environment.
2. Do some planting in class and on a small plot of the school grounds if possible. Plant enough so that each child can give several small plants as gifts.
3. Start a campaign with your children, using slogans and "commercial jingles" such as, "Save the candy wrapper; drop it in the can." Prepare a school bulletin board to spread the campaign.

Checkup

Program Description

Jeffrey has a routine medical checkup. While the doctor checks his throat, blood pressure, eyes, chest, feet, urine and blood, Jeffrey remembers how the mechanic gave the family car a checkup while he and his mother watched.

Basic Ideas

Although human beings are quite different from machines, both have systems which need to be kept in good condition in order to function well. Checkups are as necessary for children as they are for the family car.

Suggestions for Further Activities

1. Children will want to describe and compare their experiences at the doctor's. They should also be encouraged to express their feelings about these experiences, whether of pride, of courage, of anxiety, or of apprehension.
2. In associating parts of the doctor's checkup with parts of the mechanic's checkup, you will want to make it clear that a boy is not a machine.
3. Flashlights, gauges, wooden discs with numerals, stethoscopes, pads and magic markers will be used eagerly by children in their follow-up dramatic play. Thus you can identify their confusions as well as their accurate concepts and interests for further teaching purposes.
4. Identify other systems with which children come in contact—fire fighting, telephone or intercom systems in the school, heating systems, the cafeteria, space ships. Have the children try to understand how various parts relate to each other to make the system function.

Dad and I

Program Description

Steve and his dad enjoy an autumn afternoon of fishing at historic Bull Run in Virginia. Secrets of the ancient sport pass pleasantly from father to son as Steve learns to find and dig worms, bait his own hook, cast with a spinning reel, catch, string, clean, cook and eat the fish.

Basic Ideas

A warm, trusting relationship between an adult and a child is pleasurable and of great value. Through such relationships experienced adults transmit useful knowledge and skills to younger people.

Suggestions for Further Activities

1. Encourage children to talk about enjoyable things they have done with adults. Why was a particular experience fun? What were some things that Steve and his dad said or did that made their day together a nice one?
2. Encourage children to talk about skills they have learned from adults. What did Steve's dad teach him about catching, cleaning and cooking fish? Did Steve learn the safe way to do certain things that would be dangerous if they were not done correctly (baiting hook, casting, building fire, cleaning fish with knife, cooking on an open fire)?
3. Encourage children to talk about what they would like to do with adults in the future. Why would a particular experience be fun? Would it produce a good feeling? Might some new skill be learned? What special skills do mothers, fathers, sisters, brothers, teachers or adult friends have that would be good to learn?

Everybody's Different

Program Description

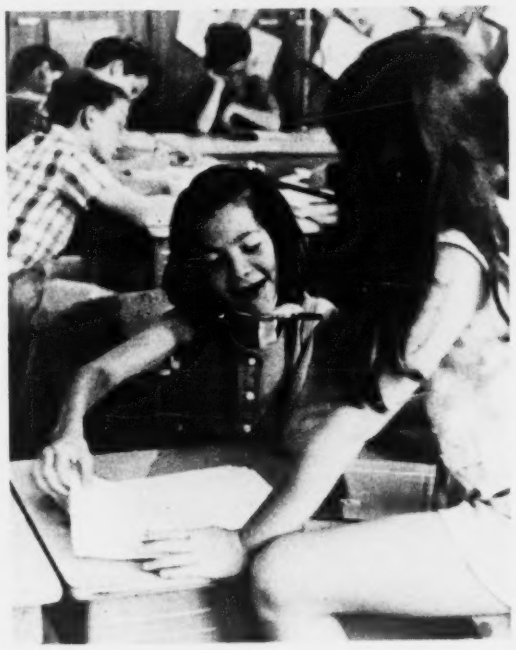
General differences in the sizes, shapes and colors of all human beings lead to discussion of differences in the way people can use their bodies. Some special problems that individuals have to solve if they cannot use eyes, ears, arms, and legs the way they would like are explored by a man who cannot see, a woman who cannot hear well, and a child whose metal body braces often get in her way. Determination and some special kinds of help provide the keys to success for these three people. A seeing-eye dog, a hearing aid, physical therapy and the confidence of friends are some of the aids shown in the program. The idea that **people are people** is developed through an intermingling of many people with and without special problems caused by physical differences, as they go about the daily business of eating, sleeping, working and playing.

Basic Ideas

Although every person in the world is different from every other person, all people need food, rest, activity, companionship and love. Some differences cause problems which require determination and special help to solve.

Suggestions for Further Activities

1. Encourage children to talk about people they know who have special problems. How do they solve them? How does a child solve his own unique problems?
2. Dramatization: Pairs of children participate in role-playing. One child imagines himself as a person with a special problem, one which can be acted out, and the second child role-plays as his friend who wants to help solve his problem. How can the helping child best aid his friend with a problem? Teachers will want to guide children towards understanding that the kind of help needed is help towards independence. Doing things **for** a person if often not the best way to help. Finding a way to encourage a person to do something for himself is often the best kind of assistance.
3. An "Everybody's Different" bulletin board: Children find pictures which show how different people are from each other in physical appearance or in the way they use their bodies.



Eyes and Lenses

Program Description

A visual journey of things the naked eye can see is followed by a simple description of how an eye works. Then man's inventiveness is celebrated with an introduction to instruments which allow people to see far beyond the limits of the naked eye. The camera shows how things look through eyeglasses, a magnifying glass, a microscope, binoculars and a telescope.

Basic Idea

Man's control over the environment is closely related to his ability to amplify his natural powers through technology.

Preparatory Suggestions

Plan to make instruments available after the program: magnifying glasses, binoculars, student microscopes, simple telescopes.

Suggestions for Further Activities

1. Talk about different things the children can see with just their eyes and things they think they could understand better if they could make them seem bigger or closer.
2. Do people invent instruments to help them see better just for the fun of it? Encourage children to figure out that men needed to see better and worked hard to find ways in which they could. For example, men on ships at sea, doctors investigating germs, and people who want to travel in space all use instruments which help them to see better and gain needed information.
3. Have children work with available instruments to learn which make things seem bigger and which make things seem closer.
4. Discuss other inventions. What has man invented to allow him to get places faster than he can walk? What has man invented to carry his image from one place to another? What has man invented to carry his voice?

Feeling Spaces

Program Description

As Andrew and Susie bound over a broad meadow and explore a great cathedral, they begin to understand how different spaces influence their feelings. In the cathedral crossing Susie wishes she were a bird able to swoop through the colorwashed sunlight. Andrew sniffs adventure in a dark stone spiral staircase, where Susie feels fear. Together the children feel the power of a long narrow space that makes them want to run, and they also discover the uneasy feeling of a mysterious kind of space.

Basic Ideas

A human being is always in a space, wherever he is. Each space influences the way he feels and what he wants to do there. The person who understands basic relationships between space and emotional response will better understand his own environment and the necessity for creating satisfying spaces for people. Size, shape, light and texture are the architectural variables that give each space its emotional quality.

Suggestions for Further Activities

1. Encourage discussion about the spaces shown in the program: open meadow, cathedral crossing, dark stairway, long narrow aisle, mysterious subterranean space, long narrow space with "bumps in the road," outdoor garden "rooms" and outdoor house. How did these spaces make the children feel? What would they have wanted to do there? What was it about each space that made them feel a particular way? Help them to identify qualities of size, shape, light and texture that may have caused their special feelings.
2. Susie and Andrew responded to the same space in different ways, particularly the dark staircase. Help children to understand that each person feels differently because he takes his own experiences with him wherever he goes. If possible, get children to relate their own experiences to why they did or did not like a space in the program.
3. Encourage children to talk about their own favorite spaces: rooms in their houses, outdoor places, spaces anywhere that they

like. Help them identify qualities that make certain spaces nice ones. Encourage discussion about their least favorite spaces and help them analyze why these spaces are unpleasant.

4. Have children identify several spaces in school which have distinctive qualities of size, shape, light and texture, and compare feelings about them; for instance, an auditorium, a broom closet, a playground. Are there both small and large fenced-in areas, and do they cause different feelings? Why?
5. Encourage children to create original drawings of spaces that are pleasant or unpleasant. They can share these drawings and discuss them.
6. Encourage children to bring in pictures of spaces that they like or do not like. Do others have different feelings about the pictures? Why?
7. Have them explore small and large spaces within the classroom. While they are in the spaces, have them explain how they feel about a particular space and why.

55 to Get Ready

Program Description

It seems easy to get on a plane and fly somewhere, but it takes about 55 people to get a jet ready to fly. Each has his own job —handling baggage, fueling, preparing and storing food, checking weather and maps, servicing the aircraft. Some important people you don't usually see are maintenance men, meteorologists at the weather station, and controllers in the tower. All these people and more work together so passengers can travel safely and comfortably by jet.

Basic Idea

Special skills and coordinated efforts are needed to accomplish complex services in the world of the 1970's.

Suggestions for Further Activities

1. If any children in your class have flown, have them recall the people whom they saw working at the airport or on the plane.
2. If you have a regular juice or snack time, have the children role-play stewardesses serving passengers as a way of stimulating more complex dramatic play about jet travel.
3. Have a discussion about all the jobs which keep the classroom in working order: heating, cleaning, preparing paints, distributing materials, feeding the fish and watering plants. Discuss how the librarian supplies books, the principal relays important messages to the teachers, the teacher helps children to learn, and the children take care of themselves and each other.
4. Help children to identify other systems which require specialization and cooperative working together: fire station, family, supermarket, garage.

Fire!

Program Description

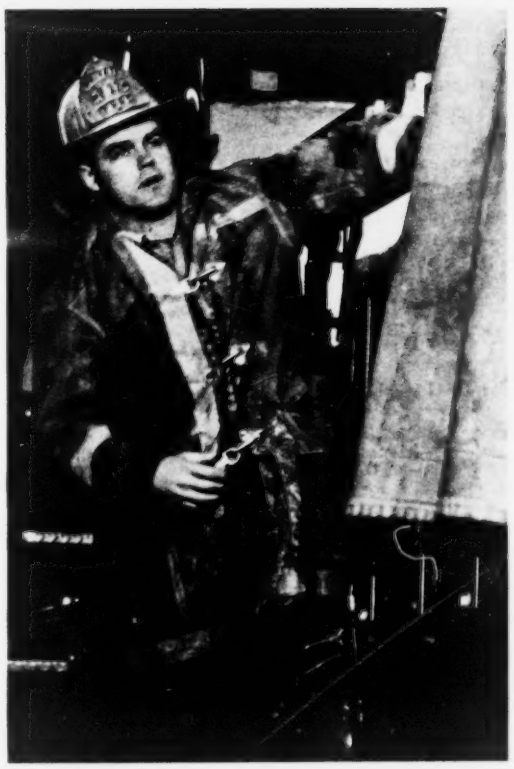
A rookie fire fighter learns about handling a pumper and hose with models in a training class. He advances to a real drill with real equipment and real teamwork. Suddenly his company is called to a fire. All their practice helps them meet the crisis of a hose break at the fire. The rookie succeeds as part of the team.

Basic Ideas

Knowledge of and practice in a skill lay the foundation necessary to achieve success. Training is particularly crucial in jobs that involve teamwork.

Suggestions for Further Activities

1. Provide props such as fire hats, boots, hose lengths, steering wheels, or sign-in charts to extend dramatic play about fire fighting. Help children develop appreciation for teamwork and training as it develops in play.
2. Have children report to class about their fire fighting play as if being interviewed for a TV newscast. Encourage use of new and expressive vocabulary for this colorful topic.
3. Set up a display of choice children's books about fire fighting to attract interest and expand appreciation for this important community service.
4. Talk about other skills that require knowledge and practice to achieve success. Ideas may include such individual skills as reading, playing the piano or driving a car safely, as well as the teamwork skills explored in the program.



Friends

Program Description

Children in a kindergarten classroom describe "being friends" in terms of their own experiences at school — laughing together, talking on the phone, helping somebody with a hard job, teaching somebody something that he wants to know. They also think about not being friends and the way it feels when somebody's "just plain mean." How to make a new friend, whether one always needs a friend to have fun, and whether grown-ups can be friends are other ideas explored.

Basic Ideas

Friendly relationships are to be valued. Good feelings grow from good relationships; sad and angry feelings spring from unfriendly acts.

Suggestions for Further Activities

1. In a general discussion, children may want to give their own ideas of what it means to be friends and how it feels to have a friend or be involved in unfriendliness. Does everybody feel unfriendly sometimes?
2. Each child may want to have a "Friends" book in which he pastes pictures of friends doing things together, draws pictures of friends, or, for older children, writes stories about friendly and unfriendly experiences.
3. Colors of friendship: Have children paint abstract pictures of friendly and unfriendly feelings, letting colors tell the story. Is an angry color different from a sad color? Are there quiet friendly colors and loud noisy ones? Is a noisy friendly color different from a noisy unfriendly color?
4. Volunteers in small groups may want to put on friendly and unfriendly plays for the larger group in which the children themselves invent dramatic situations.
5. Do children think grownups can be friends in the same way that children are friends? Is there a difference between "friendly" and "friends"?

Going Home to Earth

Program Description

This program is paired with OUT TO THE MOON. John Bannister of NASA demonstrates real equipment such as a space suit, life support packs, tools used on the moon. In NASA films, the astronauts walk on the moon, collect samples, return via lunar module to command module and head for home! A safe return to earth is not easy. Radio keeps everyone in touch as the astronauts make a safe re-entry and are welcomed home.

Basic Ideas

Man continuously tries to extend his knowledge of his environment. To do this, he combines courage, imagination and hard work.

Suggestions for Further Activities

1. To extend children's dramatic play, add props and materials which can be used for communication; for instance, either real or play headsets.
2. Discuss the training program in which astronauts learn to use a space suit and equipment. Relate procedures to children who learn by practice to ride a tricycle and then a bicycle, to write their names, to zip their zippers, to take care of pets by asking adults or other children who know.
3. Children can simulate astronauts' actions on the moon through creative movement. Electronic music on records may help stimulate their imaginations.
4. By combining photographs and their own artwork, children can make a mural that highlights important moments in the moon venture.

Going to the Hospital

Program Description

This program is paired with OVERNIGHT AT THE HOSPITAL. Chris tumbles headlong from a tree and rides to the hospital in a wailing ambulance. Though pale and scared, he questions those attending him. As he is examined, x-rayed for a broken ankle and concussion, wrapped skillfully in a wet plaster leg cast, and fitted with a hospital bracelet for an overnight stay, he gains from the efficient adults around him the information he needs to cope with the dramatic change in his life.

Basic Ideas

Sudden change is part of life. Children can survive unpleasant changes should they occur.

Suggestions for Further Activities

1. Children will probably lead the way to discussion. Through their questions, you will be able to clarify confusion and correct errors that emerge concerning hospitals. Because of the emotional involvement surrounding hospitals, the discussion will probably allow you to deal with a multitude of fears.
2. Some questions you may want to ask: Why was it so important for Chris to ask questions? What other questions would you have asked if you were Chris? Why does asking questions make you feel better?
3. Dramatic play: You may want to provide time for skits about GOING TO THE HOSPITAL, and a supply of materials such as stethoscopes and bandages. Small groups can be encouraged to make up their own hospital stories.

Hands

Program Description

A horse's hard hoof, a cat's skillful claw, a bear's heavy padded paw and the hand of man are shown to be similar in some way. But a man's hand is shown to be different in a very important way—the way he can use his thumb. An x-ray view of hand bones shows the basis for man's flexibility of movement. Pictures of many hands appear — to make things man needs to live, to make things beautiful to see and hear, and to do things children need and want to do. Finally, in a classroom participation game, hands "talk" without a word.

Basic Idea

Man's flexible, skillful hands are a basic factor in his superior place in nature.

Preparatory Suggestions

Seat children near the screen. Encourage participation.

Suggestions for Further Activities

1. Talk about animal "hands" (paws, claws) in more detail. Distinguish between **hands** and **feet,** but maintain the general principle that many animals have appendages comparable in some way to the human hand. Children will enjoy listing all the animals they can think of and discussing what kind of "hands" these animals use.
2. Counting bones: A continuation of the anatomy exercise in the program will reinforce the idea that the large number of well-arranged bones in human hands is responsible for flexibility of movement. Feeling carefully, children can find many of the following: nineteen bones arranged in five rows, four rows containing four bones and one containing three.
3. Beyond bones: You will want to amplify children's understanding by leading them to discover that bones provide structure and foundation but cannot work alone. What holds the bones together and gives them the **power** to bend and straighten? What part of the body guides the hands and gives them their orders? What external cover contains the hard bones and shelters them? What hard surface gives protection to man's fingers?
4. "My thumb, my thumb": Repeat the program exercise in which the narrator binds

his thumb to his hand with scotch tape and tries to grasp, pick up, or pinch. If possible, leave the scotch tape on the children for a while during the day and talk with them about their experiences.

5. Bulletin board for hands appreciation: Encourage children to bring as many large pictures of hands doing things as they can find. Display the pictures as hands that make things, do things, create beauty and communicate.

How Did I Get to Be Me?

Program Description

Six-year-old Tony wonders if he would be the same or different if he lived somewhere else and in a different family. What if he lived in a crowded city? How about a farm? Would he be a different Tony? As he thinks, he goes about his busy day trying to make things happen in his own life. He tries to play with people who let him and some who don't, tries to make people happy and mad, tries to do something that demands courage and determination. All the time he is getting to be Tony.

Basic Idea

Getting to be an individual is a lifelong and ever-changing process controlled by the interaction between things that happen to a person and things he tries to make happen.

Preparatory Suggestions

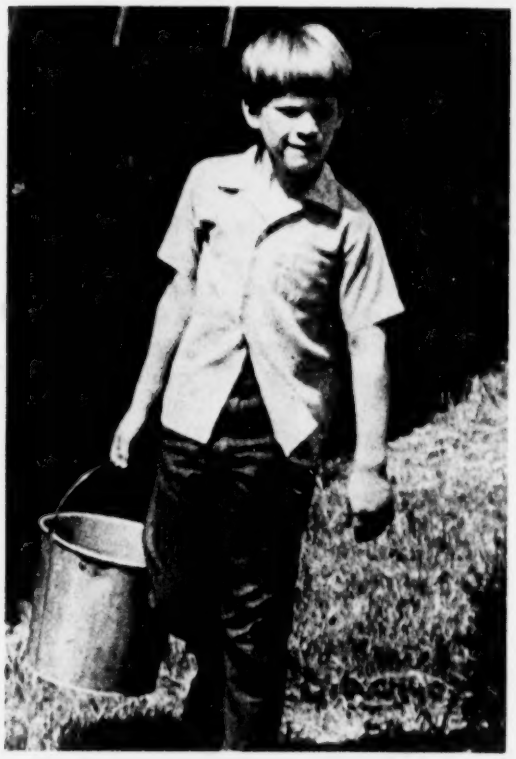
Ask each child to bring a picture of himself as a baby.

Suggestions for Further Activities

1. Baby picture display: A bulletin board of children in the class as babies can set the stage for serious thinking about "getting to be me."
2. List things that the children remember learning to do, or know that they must have learned even if they cannot remember —walking, talking, dressing, eating.
3. Have each child tell something that he would like to **make happen** soon. The happening might be learning a new skill or it might be getting an adult or a sibling to do something with him. Help the child state what he wants to make happen and to make a plan. Then, day by day, consult with him about his progress and encourage him to solve his problem successfully.
4. "My Family and My Place": With reference to the idea in the program that each person is born into a particular family and place (city, farm or suburb) each child can develop a scrapbook that begins with his own baby picture. Then build the story with snapshots or personal drawings of family, house, pets, neighborhood and play activities. A third section of the book can consider other people a child might like to be and other places he might like to

live.

5. Talk about "Things I can't make happen." Why can't a child make this particular thing happen? Is he too small? Too young? Living in the wrong place? Have too many siblings? Hasn't really tried? Afraid to do it? Can the children in the class help each other figure out a way to make each other's things happen?
6. "What kind of me do I want to get to be?" Using "dress-ups" and dramatic play, encourage children to act out the image they have of themselves as adults.



How Do You Know?

Program Description

A NASA physicist relates the lives and thoughts of children to the thinking processes of professional scientists. He asks whether children would rather eat a coat or an apple? Would they rather put on pairs of roller skates or coats to keep warm? How do they know? And then he shows how people use past experiences to build pictures that help them predict future events. He also shows how children learn to predict through other people's experiences and even how they can use mind pictures to understand things that cannot be seen at all. Finally, the scientist suggests reasons why scientific thinking is useful—for a child with a problem **and** for grownups who want to solve the problems of the world.

Basic Ideas

Every man relates to his environment as a scientist. As man interacts, he moves to discover and understand properties of things and people around him so that he can predict and thus control his environment.

Suggestions for Further Activities

1. Find out what the children's ideas of "scientist" are. Relate their "scientists" to the kinds of problems each solves. This discussion, a possible place to begin reinforcing and expanding the program, should reveal where the class is in its level of understanding. Beyond this, "How do you know?" is the key question underlying all activity related to the program, and the base for understanding all concepts developed.
2. Have each child assemble a "How Do You Know?" book.
   a. Primary Experiences: Include stories and pictures of experiences similar to the apple, coat and walking incidents in the program.
   b. Secondary Experiences: Include stories, magazine pictures, TV recollections, film recollections, and newspapers that illustrate how knowledge can be gained through the experiences and thoughts of others.
3. Plan a class "How Do You Know?" book. In a loose leaf notebook list, one to a page, questions to which the chil-

dren would like answers. Three or four children might try to find the answer to each question by asking other people.

4. Have children practice making mind pictures by constructing a device similar to the cardboard box blockade in the program. Kindergarten blocks offer flexibility to develop many blockade patterns through which small balls can be rolled and stopped. A cloth or board can hide the patterns and allow children to build mind pictures of how the blocks are arranged to produce a particular result. Group one can arrange blocks and roll balls while group two tries to guess where the blockades are.
5. Ask children to think about inventions such as the wheel, wagons, stairs, pulleys and levers. What kinds of problems were people trying to solve?
6. Have the children relate the alphabet to mind pictures. Are words only symbols? How about numbers?
7. Encourage children to develop models to solve problems. To motivate them, you might play a game in which children pretend to travel safely, from one place to another, solving problems as they go along. Fill the route with imaginary problems — rivers that must be crossed, dense forests, wild animals and heavy things to carry. Let them determine how to construct the road. Let them invent in the model what they must have to travel safely. Have children use kindergarten blocks to build roads and bridges.

How It Used to Be

Program Description

Older ways of doing things are celebrated at an annual folk festival where people share traditions with each other and with thousands of visitors who come to see the way things used to be. The blacksmith hammers and bends tools from glowing iron; sheepherders gather and hand-shear their sheep. Potters shape graceful dishes from formless clay mounds. Old-fashioned toys are recalled by woodcarvers, and by men and women who turn dried apples and corncobs into dolls.

Basic Idea

People retain old ways of doing things because those ways give them pleasure and allow them to preserve traditions of a time when men relied more on themselves than on machines.

Suggestions for Further Activities

1. Have children make another kind of old-fashioned doll: stuff an old sock with rags, tie tightly at neck and waist, and draw features, arms and legs on the doll with crayons. Add hair made of string or yarn.
2. Have them make felt animals or beanbags: draw shapes on felt, cut them out in two's, let children stich them together and stuff them with old rags, hay, dried grass, beans or peas. If peas or beans are used to make beanbags, adults will need to reinforce stiching with a sewing machine.
3. Have them make candles in class. Candlemaking sets are available as well as instructions in crafts books.
4. Let children blow out and decorate eggs. If possible, have children gather berries and make natural dyes with which to paint the eggs.
5. Let children make potholders out of rag loops and a metal frame designed for such simple weaving. The frames and loops are available at good toy stores and are reasonably priced.
6. Sandpaintings: Have children boil sand in commercial dye to get several colors. Draw design on cardboard, spread glue on cardboard wherever design calls for sand, and pour sand onto wet cardboard areas, one color at a time. Shake off dry sand

and reuse.

7. Discussion: Let them relate old ways of doing things to comtemporary society. How are dolls made today? How about tools? Where are most dishes made? What things can the children think of that are made by machine now but used to be made by hand? Might they be wearing any of these things? Using them in school? At home to eat, work or play?
8. Discussion: Do the children feel differently about something they have made with their own hands than about a doll, pot-holder, beanbag or candle that they buy at the store? Why?

How Will I Grow?

Program Description

Children talk about what it means to be a boy or girl now and what they think it will mean when they grow up. They consider family roles and occupations, and find some disagreement in their points of view. Are certain jobs only for men or only for women? Can a father take care of a baby the same way a mother can? The program suggests a variety of answers to these and other questions about male and female roles in contemporary life.

Basic Ideas

Each human being lives a lifetime as either a male or a female, a fact which shapes his (or her) whole life. Pride in oneself as a boy or girl lays a healthy foundation for good human relationships.

Suggestions for Further Activities

1. Television interview: One child interviews several classmates about what it means to be a boy or a girl. Girls can comment on what they think it means to be a boy and vice versa.
2. Teachers can help children evaluate stereotypes concerning male and female roles by posing such questions as: Is it unmanly for boys to cry? Are girls the only ones who should care for babies? Who should do the cooking in a family? Who does the cooking in most restaurants? Can girls be football players? Astronauts? What are good jobs for men? Can women do these jobs too?
3. Children dictate or write stories: "What's Best about Being a Boy?" or "What's Best about Being a Girl?"

I Found It

Program Description

Susie, Laura, Jennifer and Yvonne, out for a Saturday walk, are invited by an artist neighbor to visit her "secret tower" studio. They are surprised to find beautiful art objects made from materials the artist saved or found accidentally. The children set out themselves to find useful "junk" for their own creations. After an unusual walk, the girls return to the studio to create fresh new faces from what would seem to be stale old materials.

Basic Ideas

One does not need new materials to create something new. There are possibilities for creation and beauty in everything around us.

Preparatory Suggestions

Plan to take an "I Found It" walk soon after the program. You will need large grocery bags for collecting, and cardboard, scissors and glue for construction.

Suggestions for Further Activities

1. The "making faces" project suggested in the program offers a good starting place for working with "found objects." Prepare for the project with mirror studies of the children's own faces, observation and feeling of each other's faces. Work with masks to broaden ideas as to what a face can be.
2. Mobiles made of "found objects" can be an individual or class project. Remember with mobiles to work from the bottom up in balancing objects.
3. Have children construct collages made only of natural materials such as leaves, sticks and berries. Have them use one material with varying patterns as well as many materials.
4. Have children use only pebbles, small stones and sand to build "found" pictures with masonite and glue. Get them to create rhythms in the pictures, pictures that have a feeling of motion because of the way the pebbles are arranged.
5. Kitchen collage: Have children save labels from cans and jars for a week and bring them to school to make bright and interesting collages as gifts for mothers.
6. Raid the class's (and other classes') trashbaskets one day and construct a "found objects" mural to hang in the hall.
7. Ask a local movie theater to save ticket stubs and offer several hundred to the children for free design.
8. Have children find new things at home —fabric remnants, pencil stubs, crayon stubs, stray paper clips, anything—to bring for use by everybody in "found object" collages.
9. Get new ideas from the children on where to find materials that others don't want but that they think can be beautiful.

Lost

Program Description

Andy and his big sister Hilary wander through the zoo on a warm spring day. They stop to visit birds, bears and other beasts. When Hilary stops to talk to a friend, Andy continues down the path unaware that she is not behind him. Lost! Andy rushes through the Sunday crowd in a frightened panic searching in a sea of legs for his protector. Exhausted and unsuccessful, he pauses and begins to think his way out of his problem.

Basic Ideas

The need to cope with sudden change all alone is part of life. Coping successfully with a panic situation requires a rational approach to solving immediate problems.

Suggestions for Further Activities

1. Have children air some of the fearful feelings they have about sudden separations, particularly in crowded situations. Discuss how they got lost and how they were found again.
2. Dramatization: Give a problem to a group of three or four children which involves sudden traumatic change. Children work on a solution, take various roles, and act out the problem and the solution. Problems might include getting lost at the shopping center or supermarket, coming home to an empty house, being hurt badly with no one around, hearing sudden strange noises in the dark, or getting locked in a room accidentally.
3. Show through materials such as puzzles how a rational approach to problem solving is more successful than frantic irrational attack.

Millions of Pies

Program Description

Paring apples and baking crusty turnovers for the family is something many mothers like to do. But how do you make apple pies for hundreds of people who want to eat at the same time in a cafeteria? Machines do most of the work. A special machine for each small special job—cutting, mixing, shaping, rolling and filling—illustrates specialization in automation. Mother does all these jobs herself.

Basic Idea

Automation and specialization are necessary to meet the needs of large numbers of people.

Suggestions for Further Activities

1. Set up an activity that can be organized as a production line:
   a. Making butter and jelly sandwiches or fruit salad.
   b. Sponge painting large sheets of paper for covering a bulletin board—one color for each child.

   Then discuss efficiency and how it feels to do the same little job over and over again. Views will differ.
2. Visit an automated car wash. Have children compare it with car washing at home.
3. Visit the school cafeteria to see how food is prepared and served to large numbers of children.
4. Set up a stamp with the current date and a stamp pad. Have a child date a paper for each child in the class to be used for written work or drawing. Time the operation. Compare with other methods of dating papers.
5. Have a display of children's art work. Help them to appreciate the uniqueness of each child's work and the value of such diversity. Help them to realize that for some purposes, individuality is best; for other purposes, automation with its standardization is best.

Movement

Program Description
Children at play, workers on the job, an athlete in training, and a dancer in motion use similar movements for different activities. They express the energy, beauty and excitement of human movement. They run, walk, balance, leap and stretch. They bend, twist, turn, swing and pull. They jump, lean, push, twirl and rock. They move!

Basic Ideas
The constancy of human movement is central to being alive. Human movement is beautiful and exciting. There is a close relationship among movements of people involved in different activities.

Suggestions for Further Activities
This is an encounter with movement and children will want to move when it is over. Try to provide space and opportunity for movement activities to whatever degree possible in individual situations.

1. Movement games:
   a. Contrasts: One child shows a movement he likes to make and another child illustrates what he feels is the opposite movement; for instance, bending vs. stretching, pulling vs. pushing, jumping up vs. lying down, fast motion vs. slow motion, smooth motion vs. jerky motion.
   b. Charades: The group guesses the occupation or the fellings of a volunteer "actor" by his pantomime movements.
2. Movement conversation:
   a. Encourage children to talk about how it feels to run down the street fast and free, to stand on tiptoe and stretch their arms high, to roll fast down a hill, to walk back up the hill.
   b. Discuss some of the ways mother moves when she cleans house. How does she move to make a bed? To vacuum? To get a can down from the top shelf? To iron a pair of long trousers?
3. Movement bulletin board displays:
   a. Children draw original pictures of a person moving in some way. Use large size easel paper to allow movement to be illustrated.
   b. Children bring pictures to class which show different kinds of people moving in a variety of ways.

Out to the Moon

Program Description
This program is paired with GOING HOME TO EARTH. John Bannister of NASA brings a real space suit and a small rocket model to a classroom where children are making and using their own equipment for dramatic play about going to the moon. NASA films, simulation and models help explain in simple terms such fascinating things as survival needs (food, water, air), rocket stages, weightlessness and moon landing.

Basic Idea
Man accommodates to changes in his new environment by taking with him those things he needs to help him survive and function in that environment.

Suggestions for Further Activities

1. Provide materials and props for construction and dramatic play about going to the moon. Cardboard boxes, paper bags, lengths of hose, dials, boots, pads and pencils, paints and tools can be used effectively. By observing the play which develops, you will be able to select cues for extending knowledge about what interests children most.
2. We need to cope with a changed environment even if we don't go to the moon. Discuss, and perhaps role-play, preparation for more familiar activities: going on a picnic, going on vacation, or sleeping overnight at a friend's house. What needs to be taken and why?
3. Children can dictate or record on the tape recorder their own stories about "What I would do on the moon," or "Why I'd like (or not like) to go to the moon." These can be transcribed and copied as a class newspaper or magazine that can be illustrated by the children.
4. Weightlessness experiment:
   Take the class out to the playground. Ask children to describe their feelings at the top of a high swing, just before the swing begins to come down. At that moment, for approximately two seconds, an individual is in a condition of pure weightlessness.

Overnight at the Hospital

Program Description

This program is paired with GOING TO THE HOSPITAL. The quiet, slow rhythm of life in a hospital bed contrasts sharply with the busyness and excitement of the ambulance, x-rays and plaster casting that filled Chris's life a few hours earlier. Chris meets other hospitalized children, learns to swallow a pill, is delighted to be offered a Coke (but scared to call the nurse when he spills it), and likes a visit from his dad that includes a present. It's not so much fun when parents go home, the lights go out, the nurse is gone, the other kids are asleep—and Chris is lying alone, wide awake in the middle of the night. He figures out a way to get company that will help him fall asleep.

Basic Idea

OVERNIGHT AT THE HOSPITAL, a continuation of GOING TO THE HOSPITAL, emphasizes a child's ability to survive separation from parents and a lonely night in a hospital bed.

Preparatory Suggestions

Building on discussion from GOING TO THE HOSPITAL, encourage questions and discussion of what it might be like to stay overnight at the hospital. Would the children like to know what happened to Chris when he had to stay at the hospital?

Suggestions for Further Activities

1. See "Further Activities" for GOING TO THE HOSPITAL.
2. In addition to discussion and dramatization of a general hospital experience, this program offers a chance to talk about a child's ability to survive separation from his parents by relating to others around him.
3. Some questions you might want to ask:
   a. Why couldn't Chris fall asleep? Why didn't he call the nurse right away? How did the nurse help him fall asleep?
   b. What are some experiences that children in the class have had sleeping away from home or being without their parents?

People Make Music

Program Description
A young folksinger, accompanied by his own guitar, banjo and auto harp, sings and talks about the songs that his great-grandfather sang on a mountain farm in North Carolina. His old-time songs about animals, hunting, babies, games, joy and sadness, followed by a moment of contemporary rock and roll music, illustrate how music springs from the activities and feelings of people. Related mountain scenes expand the musical journey.

Basic Ideas
Music grows directly out of the life experience of people who compose it, and is closely related to the activities and feelings of people living in a particular place at a particular time. The relationship between people and music exists in all kinds of musical expression.

Preparatory Suggestions
1. Gather recordings of folk music for informal use before the program, and for playing and discussing after the program.
2. Seat children near the screen to assure understanding of lyrics.

Suggestions for Further Activities
1. Sing folk songs that the children know. Try to relate them to life experiences. Imagine, from the words and feeling of a song, what kind of life the singers led and how they felt. Is the song a work song? A game? A dance? A lullaby? Does it tell a story about something that happened to people? Is the song sad or happy, noisy or quiet? How does it make you feel?
2. Play recordings of folk songs and let children consider them.
3. Let children improvise to such tunes as:
   "I've Been Working on the Railroad."
   —I've been playing on the playground.
   —I've been learning how to re—ead.
   "Are You Sleeping?"
   —Are you listening?
   —Are you running?
   "Twinkle, Twinkle Little Star."
   —Flying, flying in the sky.
   —Swinging, swinging with my friends.
4. Encourage individuals to invent simple songs with original melodies that express feelings of fun, happiness, sadness, noisiness or quiet.

Playing Where You Are

Program Description
It's wintertime in the U.S. and Canada, and children are playing everywhere. While children in the north streak down snowy hills on sleds and skis, youngsters along the Southern Atlantic Coast play on a hot sandy beach. The flat lands of the Great Plains provide miles of room for bicycle tag, but the confined spaces of a crowded city demand games like alley dodge ball. A snake is likely to become a pet for the child born near the Everglades, but not for a child who lives where snakes are not part of the environment. In these and other ways the program relates children's play to the places in which they live.

Basic Idea
Children's play is closely related to the physical environment in which they live.

Suggestions for Further Activities
1. Bulletin board: Collect pictures of children playing in different ways. Relate activities to the place in which the children seem to live.
2. Paint a place: Children design an environment in which they think it would be fun to live. Mountains? Desert? Woods? Water? What are some things they might do there? What could they not do in that place?
3. Relate the activities of children in your area to the local environment? Hot? Cold? High? Low? Crowded? Sparsely populated? Hilly? Flat? What else?

Rhythms from Africa

Program Description

The program specifically concerns Americans of African descent who, in the 1970's, are engaged in an active search for an expression of their historical past. Age old African tribal chants become sounds of the '70's for Washington, D.C. children involved in the African Heritage Dancers and Drummers after-school program. Instruments of the African orchestra are introduced and set in motion. Then, children everywhere are invited to blend their hands, feet and voices into the insistent musical mix.

Basic Idea

Every person comes into the world **historically attached** to a rich cultural heritage that is worth investigating.

Preparatory Suggestions

1. To encourage active participation in the program, try to seat the children on the floor with a little space around each of them. They will be invited to clap, stomp and sing along with the children in the program.
2. Tell the children in advance that they may participate freely in the program and may do what they see the children on the screen doing when the leader instructs them to clap, stomp and sing.
3. During the program the leader asks the children to shout two different phrases at appropriate times. It will help to introduce these two phrases and practice them in advance.
   a. TOLANAI (toh lah nay)
   b. YA HO DINGAI (yah hoh DING eh)

Suggestions for Further Activities

The following glossary is provided to assist you in talking about RHYTHMS FROM AFRICA.

Instruments: cowbell, shekere (SHEH keh reh), conga (KUHNG gah) drum, conga tomba, conga quinto (KEEHN toh). Songs: Tolanai (toh lah nay) and Dol La Di Yea (dohl la dee yeh) are marching songs sung by young tribal warriors about their sweethearts.

1. Discussion:
   A. You will want to lead children from a general discussion of their reactions to the program towards the theme that every person is much more than just himself. Each individual belongs to a family that has roots in the past, in grandparents and grandparents' grandparents. The children in RHYTHMS FROM AFRICA want to know about people in their families who lived in Africa many years ago.
   b. A few of the children will have some notion about their cultural backgrounds. Most will not. Hopefully, one or two children can provide a starting point for discussion that will make others want to find out about their own backgrounds and bring information to class later.
2. Activities: By using RHYTHMS FROM AFRICA as a basis for working with simple musical instruments you can help children discover several sets of important relationships:
   a. Africans made their instruments from materials around them.
   b. African instruments are like instruments the children know and have around them in their rhythm bands:
      cowbell - triangle or xylophone
      shekere - tambourine or maracas
      drums - drums
   c. Children can create their own orchestra instruments from materials around them:
      cowbell: a large nail striking on metal
      shekere: rice or beans in a small box or any combination of materials which rattle
      drums: any cylinder with material stretched over it tightly enough to vibrate when struck

Seeds

Program Description

Delicate furries, colorful sumac, and maple seeds drift and fall everywhere. Inside each seed is a baby plant, waiting to get out, waiting for water to start it growing. A lima bean, through time-lapse photography, shoots out roots, stems and leaves in the miracle of growth. The bean is not unlike a baby chick struggling to be born. Once a plant starts to grow, it tries very hard to live and succeeds in many strange and unlikely places.

Basic Ideas

Living things struggle with great power to survive. Thus, the cycle of life continues, and we are responsible for supporting it.

Suggestions for Further Activities

1. Help children plant a variety of seeds in large enough quantities so that success is fairly well assured and no child suffers when some plants die.
2. Keep a scientist's log to record dates and important developments of plant growth: the first shoot, the first leaves and how they are placed on the stem, which plants grow, measurements of growing plants.
3. Develop a bar graph of children's growth over the years.
4. Have children classify various kinds of seeds and make a display with appropriate labels and categories.
5. Set up an incubator with fertilized eggs and develop a unit of study around the process of hatching chicks.

Shadows

Program Description

A group of children explores their own and other shadows in a variety of ways. Outdoor shadows in the sunshine play tag, box, wiggle and grow longer than the children really are. Two boys discover that a wall and a light allow them to build a shadow zoo in the bedroom. A shadow play, performed behind a sheet, turns "rocks" into "monsters." Cool shadows are appreciated on a hot day. And a young man discovers that night shadows are not so scary when he finds out what causes them.

Basic Idea

A child can learn to control and use shadows by understanding the relationships between shadows and real things.

Suggestions for Further Activities

1. Let children experiment with variations of the activities in the program. Sunshine shadows, indoor shadows, a shadow play —each offers opportunity for creative imaginations to discover new relationships between themselves, light and a surface. Each offers opportunities for interesting shadow control.
2. Discuss useful shadows as illustrated in the program and move on to other useful shadows that the children can think of.
3. Encourage children to talk about night shadows and to express their feelings about them. Every child has encountered his own fear of mysterious night shadows and many will want to tell about terrible things they have seen. Do they know what caused the monsters? Can they guess?
4. Children can look for shadows at night, figure out what causes them, and report back the next day. Two discussions about night shadows might well turn fear into curiosity for many children.

Sounds of Myself

Program Description

A participation program in which classroom children join Phyllis Noble and studio children in finding sounds that their own bodies can make—claps, stomps, slaps, whistles, clicks and whatever else one wants to be his very own sound. Short and long sounds, high and low sounds, soft and loud sounds, and sounds that tell a story are some of the ideas the children explore.

Basic Ideas

In the '70's everyone is deluged with sound. In order to organize and control sound (for music or for life), one must learn to identify sound, to **hear** the sameness and difference in sounds. Then one can begin to arrange and rearrange sounds (in music or in the environment).

Suggestions for Further Activities

Generally, whatever activity is used to expand and reinforce SOUNDS OF MYSELF, it is suggested that music using locked metric rhythms be avoided. The program means to stretch ideas about sound beyond standard musical patterns, out towards the sounds that are everywhere around us. Teachers will want to find activities in which children confront sound directly in itself as an experience.

1. Discuss the sounds a body can make. Ask such questions as:
   a. How many different sounds can you make with your hands? Hands on arms? Hands on other parts of your body? Hands on other things around you?
   b. How many different sounds can you make with your feet?
   c. How many different sounds can you make with your mouth? How many parts of your mouth can make different sounds?
   d. What is the softest sound your body makes? Can you hear breathing? Can you hear a heartbeat? What is the loudest sound you can make with your body?
   e. What is your favorite "sound of yourself"?
2. Auditory perception and memory that is training for all listening: One child makes a sound statement and others repeat it, or one child makes a sound statement and repeats it himself. Statements can be free statements or organized to deal with different qualities of sound. Sound statements should be very short at first, then gradually lengthened.
3. Have the children identify sounds that operate in pairs: high-low, soft-loud, short-long, sound-silence. Make a game of them by using individuals or groups to originate sounds and respond to them.
4. Sounds of the world: Have children bring sounds to school and make them for each other. What sounds of the world can be made with their own bodies? A bus? A car? A dog or cat or horse or cow? A cricket? The wind? A falling leaf? A bouncing ball? Are these sounds long or short, soft or loud, high or low? What do they hear when they listen and try to make the sounds of the world with their own bodies?
5. Sounds that tell a story: Have them play a game similar to the rainy day or playground story developed in the program.

Take a Good Look

Program Description

A magnifying glass helps Lynn discover the richness of her own backyard on a lazy summer day. Lynn's own bare toes, wiggling in the warm grass, first capture her interest. Then, magnifying glass in hand, she moves beyond herself to explore treasures hidden in the grass around her—a frilly toadstool, a popeyed cricket, a gulping frog. Quite by accident Lynn discovers that the magnifying glass causes more distant objects to appear upside down. She uses her new power to flip a house, a moving car and a neighbor walking.

Basic Ideas

Gaining knowledge through slow and careful observation is a scientific process. Children who experiment and practice with an instrument like a magnifying glass can learn to control a part of the environment for concentrated study.

Preparatory Suggestions

Try to make magnifying glasses available for children to use by themselves several days before this program. Don't offer formal instruction, but respond to whatever the childred discover by themselves.

Suggestions for Further Activities

1. Invite children to observe objects in the classroom carefully, with and without magnifying glasses, and to report on their observations. Emphasize new knowledge.
2. Encourage children to bring objects to class, from home or outdoors, which they think would be interesting to observe with a magnifying glass. Provide time for comparing what different children observe about the same object.
3. Talk about how much we learn through our eyes when we slow down and TAKE A GOOD LOOK. How else do we learn? What other senses help us to understand the world? What can we learn by listening or teaching?

Talking Round the World

Program Description

American children visit in the homes of children from Ghana, India and Japan. They share each other's games, food, language and music, and enjoy similarities and differences in their lives. The program presents background glimpses of the three countries from which the children have come.

Basic Ideas

People all over the world share fundamental needs and hopes, but express those needs and hopes in various ways. An awareness of different cultural expressions of human needs will expand a young child's concept of the "world" and his place in it.

Suggestions for Further Activities

1. Invite someone who comes from another country to visit the classroom. Ask the visitor to share games, music and stories of his country.
2. Show filmstrips which extend the **basic ideas** of the program by presenting children of other lands, their families and their activities. Select frames appropriate to age and interest level of your class.
3. Cooking: Prepare a foreign dish as a group project. Recipes may come from cookbooks or from the parents of children in the class who come from other countries.
4. Wide world: On a large map or globe, help children find Ghana, India and Japan. Also have them identify countries from which their relatives have come.

To Make a Dance

Program Description

In her studio, professional dancer Carolyn Tate performs a dance she has created for this program. She shows how she experiments with different ways to clap, to turn and to skip, and explains why she chooses certain movements for her quietly joyful dance. She does her dance a second time and invites the audience to give it a name.

Basic Ideas

Works of art don't just happen. Creation takes preparation, planning, time and decisions. A close relationship exists between the power of a work of art and the artist's ability to express his own deep emotions in a structured way.

Preparatory Suggestions

Select prints of works of art which have contrasting moods, and records of contrasting tempo and mood which will help to illustrate the basic ideas.

Suggestions for Further Activities

1. Discussion: Talk about choices children make in selecting colors for paintings, textures of materials for collages, music for dancing, and stories for dramatization.
2. Activities:
   a. Plan a period for painting, crayon, clay work or creative movement. Record what a child says about his expression and read it back to him if it seems appropriate.
   b. Plan a group project—perhaps a mural or a story—in which planned parts come together to create a whole, a unified composition.
   c. Using the prints of artworks previously selected, talk about how the artist may have felt and how individual children feel looking at each picture. Records can be used in the same way.

Touching the World

Program Description

Norma Canner and a group of children explore feelings through their fingers, toes and skin. Children experiment with things in the classroom and outdoors—such things as crinkly and corrugated paper, big balloons, rope, water, a nylon parachute and live bugs.

Basic Ideas

When a person touches something, or when anything touches him, he feels it with his whole self and reacts in different ways. Sensory exploration increases a person's perception of his environment.

Suggestions for Further Activities

1. Have children explore the environment in and around the classroom for things interesting to touch and feel.
2. Try some of the ideas in the program with comparable materials.
3. Invite children to bring something from home that is fun to feel. Not fun to feel.
4. Look for poems and words in stories that describe how things feel so well that you can almost feel them yourself.
5. What's the coldest thing anybody can think of? The hardest? Softest? Roughest? Think of others.
6. Take a walk on which several volunteers wear blindfolds and are led carefully by teacher or friends. Can the blindfolded children identify the things they touch along the way? If the game is safe and fun, most of the children will want to play.

You're It!

Program Description

Eight seven-year-olds enjoy a unique visit to the National Collection of Fine Arts in Washington, D.C. The surprising tour begins with a warm-up in which the children relax and learn to "feel" with their eyes. Then they learn to concentrate on what they see by actually trying to become ladies and gentlemen in Eighteenth Century portraits, people and shapes in an emotional scene, and even the shapes and sounds in a "noisy" Twentieth Century abstract.

Basic Idea

Enjoyment and understanding of any work of art grows with an individual's ability to concentrate on it and relate personally to it.

Preparatory Suggestions

Plan a trip to look at paintings after the program. If possible, arrange in advance to have large reproductions of paintings that will be seen on the trip. If no good art museums exist in your locale, arrange to have reproductions sent from other museums, from your school system or from your public library. Request an assortment of portraits, subject-matter paintings and contemporary abstracts.

Suggestions for Further Activities

With all the suggestions below, the emphasis rests on the importance of each child's personal response. There are many good ways to respond. There is no "right" way or "wrong" way to respond.

1. Looking games:
   a. Children look at each other in pairs, each trying to record in his mind all he can about the other person. Then, eyes closed, each describes the other person as fully as he can. Open eyes and add to the picture.
   b. Child observes himself in full length mirror (or his head in a smaller mirror), then closes his eyes and describes himself as fully as he can.
   c. Children study a tray of objects for a few minutes and then, with the tray removed, describe the objects on the tray as fully as possible.
   d. Each child describes a parent, sibling or pet at home as fully as he can. Teacher helps to record these mental observations. Child studies his observa-

tions and the object at home and returns to school to correct or amplify his original thought picture.

2. "Becoming" games: (using real pictures and reproductions)
   a. As in the program, design activities in which children can become personalities in a portrait. What do you know about that person? How does it feel to be that person? Are you happy or sad? Rough or gentle? Young or old? Plain or fancy? Are you going to a party or somewhere else? Where are your hands? What are they doing? How do your eyes feel, your nose, your ears, your hair, your clothing, your chin, your cheeks, your head, your shoulders, your whole body? And then bring the portrait alive!
   b. A group of children becomes a whole painting. Each child in the group chooses a shape he would like to be (as in the Indian painting in the program).
   c. With abstracts, children can feel and become colors, shapes, sounds, movements and relationships among lines within a composition. Through such involvement comes understanding that the way an artist uses color, composition, shape and texture gives a picture its strength and emotional power.
   d. Becoming colors: Children act out colors according to how they feel to each individual. Do some children feel different about a particular color than others do? Do some colors jump while others hold still? Do some step forward and others stay back? Do children feel that some colors are angry colors? Happy colors? Quiet colors? Noisy colors? What else?
   e. Becoming textures: Children dance the feeling of smoothness, of roughness, of sharpness, of shininess, of hardness or softness, of some other texture that they like or do not like. Children talk about textures of things in the room, at home or outdoors (perhaps on a walk). They become a tree, a rock or a blade of grass, and know how it feels to be these things.
   f. Becoming shapes: Children shape their bodies into the form of a desk, a chair, a light fixture, a floor, ceiling or wall, a ball, a seesaw, letters of the alphabet, things that are where they are.
   g. Become a sculpture: As with paintings, children can understand what a sculpture is by studying a real sculpture and arranging themselves into the shape of that sculpture. How is a sculpture different from a painting? Children, in **small groups**, can also build their own sculpture by adding themselves, one child at a time, to a foundation child who forms the sculpture's base.

About Ripples

The whole of the RIPPLES project is based on the findings of a year of intensive research and planning. That year of research grew out of an obvious need to use television more effectively with young children. It culminated in a set of **Guidelines** that considered the basic goals of early childhood education and ways to translate those goals into meaningful television programming. **The Television Guidelines for Early Childhood Education** by Rose Mukerji forms the basis of NIT's work in early childhood education. The **Guidelines** are available from NIT.

RIPPLES itself is the result of the combined efforts and talents of early childhood experts and television specialists who represent the 14 educational organizations responsible for the project. These 14 agencies provided intellectual, advisory, and financial support to the design and production of RIPPLES.

The National Instructional Television Center initiated and coordinated RIPPLES. The television programs were produced by the Northern Virginia Educational Television Association, Annandale, Va. RIPPLES is available from NIT.

The Consortium

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WSBE-TV, Rhode Island State Board of Education

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